

Exhausting Dance

Dance's galvanizing and transformative presence in art and theory over the last decade becomes part of a broader investigation of its dialogue with modernism's legacies. This collection surveys the choreographic turn in the artistic imagination from the 1950s onwards, and in doing so outlines the philosophies of movement instrumental to the development of experimental dance. By introducing and discussing the concepts of embodiment and corporeality, choreopolitics, and the notion of dance in an expanded field, *Dance* establishes the aesthetics and politics of dance as a major impetus in contemporary culture. It offers testimonies and writings by influential visual artists whose work has taken inspiration from dance and choreography.

Dance—because of its ephemerality, corporeality, precariousness, scoring, and performativity—is arguably the art form that most clearly engages the politics of aesthetics in contemporary culture. Dance's ephemerality suggests the possibility of an escape from the regimes of commodification and fetishization in the arts. Its corporeality can embody critiques of representation inscribed in bodies and subjects. Its precariousness underlines the fragility of contemporary states of being. Scoring links it with conceptual art, as language becomes the articulator for possible as well as impossible modes of action. Finally, because dance always establishes a contract, or promise, between its choreographic planning and its actualization in movement, it reveals an essential performativity in its

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aesthetic project—a central concern for both art and critical thought in our time. This title is published in collaboration with Sadler's Wells, London.

This book investigates how contemporary artistic practices engage with the body and its intersection with political, technological, and ethical issues. Departing from the relationship between corporeality and performing arts (such as theater, dance, and performance), it turns to a pluriversal understanding of embodiment that resides in the extra violent conditions of contemporary global necro-capitalism in order to conduct a thorough analysis that goes beyond arts and culture. It brings together theoretical academic texts by established and emerging scholars alike, exposing perspectives from different fields (philosophy, cultural studies, performance studies, theater studies, and dance studies) as well as from different geopolitical contexts. Through a series of thematic clusters, the study explores the reactivation of the body as a site of a new meaning-making politics.

This is the story of teenage Cassie, whose entire life is changed following the sudden death of her parents several years ago. Learning to cope with sadness and loneliness, she drifts along moving neither forwards nor backwards. One day, a strange letter arrives which prompts the beginning of the next stage of her life. The writer of the mysterious letter is revealed to be Cassie's Aunt Lee, an aging writer for a travel magazine. With her brother Josh's blessing, Cassie travels to New York and meets with her Aunt. The puzzle is solved when Cassie is asked by Aunt Lee to record her spectacular adventures. This means a new life for Cassie, complete

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with changing schools and living quarters. Through her Aunt's memory, which sometimes needs jogging, Cassie relives each of her Aunt's travels and expeditions. Each Chapter chronicles the escapades of Aunt Lee; adventure, danger and romance lead the reader through tales of intrigue and suspense. Recording her Aunt's stories allows Cassie to reach into the past, stay involved in the present, and have hope for the future. Knowledge of near and far lands is offered to imaginative young readers.

A Changed Man and Other Tales is a great anthology of short stories by Thomas Hardy. Discussing issues as varied as life itself, he has portrayed his feelings brilliantly. The works were published first in serial form and later as a compilation. Riveting!

A memoir of a lifelong struggle with both minor and major depression with a focus on the difficulty of navigating depression while parenting young children.

Movement is crucial to setting the pace and mood of any play. Whether it's the synchronous movement of a crew of dancers or the seemingly random coordination of actors on stage, this physical activity is part of the vision established by the choreographer. This book explores the methods and techniques that meshes that vision with those of the director to create a unified message.

The eleven original essays in Volume 22 of Theatre Symposium examine facets of the historical and current business of theatre.

This volume critically discusses dance's role as an art form in modern Greek society, exploring both ethnographic and cross-cultural issues. The contents of

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the book unfold in parallel and intertwining dialogues and discourses incorporating reflections on philosophical and scientific subjects and experiences relating to dance. The investigation places ballet, modern and contemporary dance within the Greek context, and juxtaposes these genres with international dance making. It also uncovers the factors that have affected the development of dance practices in Greece during the twentieth and twenty-first centuries, and considers the reasons why, until now, dance, as an embodied art form, has not been established in Greece as an autonomous academic discipline with its own sustainable educational structures. It paints a picture of the past and the present, while also serving to inspire future artist-practitioners and scholars to advocate and support the discipline of dance in Greece.

The only scholarly book in English dedicated to recent European contemporary dance, *Exhausting Dance: Performance and the Politics of Movement* examines the work of key contemporary choreographers who have transformed the dance scene since the early 1990s in Europe and the US. Through their vivid and explicit dialogue with performance art, visual arts and critical theory from the past thirty years, this new generation of choreographers challenge our understanding of dance by exhausting the concept of movement. Their work demands to be read as performed extensions of the radical politics implied in performance art, in post-structuralist and critical theory, in post-colonial theory, and in critical race studies. In this far-ranging and exceptional study, Andre Lepecki brilliantly analyzes the

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work of the choreographers: * Jerome Bel (France) * Juan Dominguez (Spain) * Trisha Brown (US) * La Ribot (Spain) * Xavier Le Roy (France-Germany) * Vera Mantero (Portugal) and visual and performance artists: * Bruce Nauman (US) * William Pope.L (US). This book offers a significant and radical revision of the way we think about dance, arguing for the necessity of a renewed engagement between dance studies and experimental artistic and philosophical practices. Contributed articles written under a project of the Research and Documentation Network of the World Dance Alliance-Asia Pacific during its global summit in 2006 in Toronto.

Examines changes in the choreography over the past 20 years of the country dance style that was imported from the British Isles during the colonial period and developed into a popular entertainment in the US. Based on interviews with contra dance composers and leaders, describes how a dance is created, the factors that make it good and influence its reception, and how the recent trends parallel changing interests and priorities of the dancers. Revised from a Ph.D. dissertation for Indiana University in 1992. Annotation copyright by Book News, Inc., Portland, OR

In relishing and taking full advantage of the room the biblical text leaves for the imagination, Trevor Dennis has produced a beautifully crafted collection of poetry and prose that releases the power of the gospel story afresh. Not only does he pay careful heed to the women of the Gospels, he also seeks to enter into the minds of those 'on the other side' in material written from the

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perspective of Pilate, 'the Jews' and someone who is fighting against the uncomfortable truths of Good Friday. Offers fresh histories & theoretical inquiries that resonate across fields of the humanities. Sixteen essays range from 18th-century theatre dance to popular contemporary dances in global circulation, focusing on three major thematic areas: Weimar culture & its afterlife, the German Democratic Republic, & recent conceptual trends in theatre dance.

Since the development of film as an artistic medium in the 1890s, there has been an inherent tension between still photographic images and moving cinematic images, from their form and function to the messages they convey and their impact on the beholder and on culture at large. This volume, one of the first book-length works to analyze, critique, and further the international debate about the meaning and use of motion and stillness in film and photography, takes these concepts out of the theoretical arena of cinematic studies and applies them to the wider and ever-changing landscape of images and media. With contributions from such acclaimed international scholars as Tom Gunning, Thomas Elsaesser, Mark B. N. Hansen, George Baker, Ina Blom, and Christa Blümlinger, these collected essays examine the strategic uses of stillness and motion in art from the mid-nineteenth century to the technologically driven present.

Tracing the historical figure of Vaslav Nijinsky in contemporary documents and later reminiscences, *Dancing Genius* opens up questions about authorship in dance, about critical evaluation of performance practice,

and the manner in which past events are turned into history.

Often, the decade of the 1920s has been stereotyped with such labels as "The Roaring Twenties," "The Jazz Age," or "The Lost Generation." Historical perspective has forced reevaluation of this decade. Articles in this collection are presented in the most definitive anthology dealing with 1920s America. The contributors have put aside stereotypes to offer a valuable critique of the American dream during a time of major crises. *Dancing Fools and Weary Blues* also presents its readers a picture of the continual redemption and revitalization of that dream, and reasserts its basic democratic values.

"Ambitious in its scope and interdisciplinary in its purview. . . . Without doubt future researchers will want to refer to Hanna's study, not simply for its rich bibliographical sources but also for suggestions as to how to proceed with their own work. *Dance, Sex, and Gender* will initiate a discussion that should propel a more methodologically informed study of dance and gender."—Randy Martin, *Journal of the History of Sexuality*

One of the most important dance artists of the twentieth century, dancer and choreographer Katherine Dunham (1909-2006) created works that thrilled audiences the world over. As an African American woman, she broke barriers of race and

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gender, most notably as the founder of an important dance company that toured the United States, Latin America, Europe, Asia, and Australia for several decades. Through both her company and her schools, she influenced generations of performers for years to come, from Alvin Ailey to Marlon Brando to Eartha Kitt. Dunham was also one of the first choreographers to conduct anthropological research about dance and translate her findings for the theatrical stage. Katherine Dunham: Dance and the African Diaspora makes the argument that Dunham was more than a dancer-she was an intellectual and activist committed to using dance to fight for racial justice. Dunham saw dance as a tool of liberation, as a way for people of African descent to reclaim their history and forge a new future. She put her theories into motion not only through performance, but also through education, scholarship, travel, and choices about her own life. Author Joanna Dee Das examines how Dunham struggled to balance artistic dreams, personal desires, economic needs, and political commitments in the face of racism and sexism. The book analyzes Dunham's multiple spheres of engagement, assessing her dance performances as a form of black feminist protest while also presenting new material about her schools in New York and East St. Louis, her work in Haiti, and her network of interlocutors that included figures as diverse as ballet choreographer George

Balanchine and Senegalese president Leopold Sedar Senghor. It traces Dunham's influence over the course of several decades from the New Negro Movement of the 1920s to the Black Power Movement of the late 1960s and beyond. By drawing on a vast, never-utilized trove of archival materials along with oral histories, choreographic analysis, and embodied research, *Katherine Dunham: Dance and the African Diaspora* offers new insight about how this remarkable woman built political solidarity through the arts.

This Companion provides an authoritative source for scholars and students of the nascent field of media geography. While it has deep roots in the wider discipline, the consolidation of media geography has started only in the past decade, with the creation of media geography's first dedicated journal, *Aether*, as well as the publication of the sub-discipline's first textbook. However, at present there is no other work which provides a comprehensive overview and grounding. By indicating the sub-discipline's evolution and hinting at its future, this volume not only serves to encapsulate what geographers have learned about media but also will help to set the agenda for expanding this type of interdisciplinary exploration. The contributors-leading scholars in this field, including Stuart Aitken, Deborah Dixon, Derek McCormack, Barney Warf, and Matthew Zook-not only review the existing literature within the remit of

their chapters, but also articulate arguments about where the future might take media geography scholarship. The volume is not simply a collection of individual offerings, but has afforded an opportunity to exchange ideas about media geography, with contributors making connections between chapters and developing common themes.

"In October 2017, four internationally influential practitioners of immersive experiences gathered at the Snug Harbor Cultural Center on Staten Island in New York for a panel discussion on the creation of immersive productions. The panel, entitled "All the World is a Stage," was part of the Future of Storytelling Festival 2017 (FoST FEST), advertised as "the world's leading immersive storytelling event." During this discussion, each of the four panelists described examples of their work. Hector Harkness, Associate Director of Punchdrunk International, explained how the company created productions that "rip up the rules for the audience" so they can "go beyond the boundaries of closed environments." Food technologist, experience designer, and multimedia artist Emilie Baltz described inviting audiences to step up to a microphone and use their tongues, teeth, and lips to play musical popsicles in an installation called PopStars. Jon Sands, founder of Poets in Unexpected Places, revealed how his strategic placement of poets on subway cars across New York City turned commutes into impromptu

poetry slams for unsuspecting riders, some of whom joined in by improvising their own poetic works. Justin "JB" Bolognino, CEO (Chief Experience Officer) of META, an experience production company, described his commissioning of Jon Morris, artistic director of the Brooklyn-based Windmill Factory, to design a music-festival queue into an experiential artwork. Entitled Right Passage, the work was a "room-scale sound and light performance installation" involving moving walls that guided festival participants efficiently into the concert venue (Windmill Factory 2017). Through their detailed descriptions of how their productions organized the bodies of performers and spectators in space and time, the panelists hinted at the presence of choreography in their productions"--

How does the production of performance engage with the fundamental issues of our advanced neo-capitalist age? André Lepecki surveys a decade of experimental choreography to uncover the dual meaning of 'performance' in the twenty-first century: not just an aesthetic category, but a mode of political power. He demonstrates the enduring ability of performance to critique and subvert this power, examining this relationship through five 'singularities' in contemporary dance: thingness, animality, persistence, darkness, and solidity. Exploring the works of Mette Ingvartsen, Yvonne Rainer, Ralph Lemon, Jérôme Bel and others, Lepecki uses his concept of 'singularity'—the resistance of categorization and aesthetic identification—to examine the function of dance and performance in political and artistic debate.

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